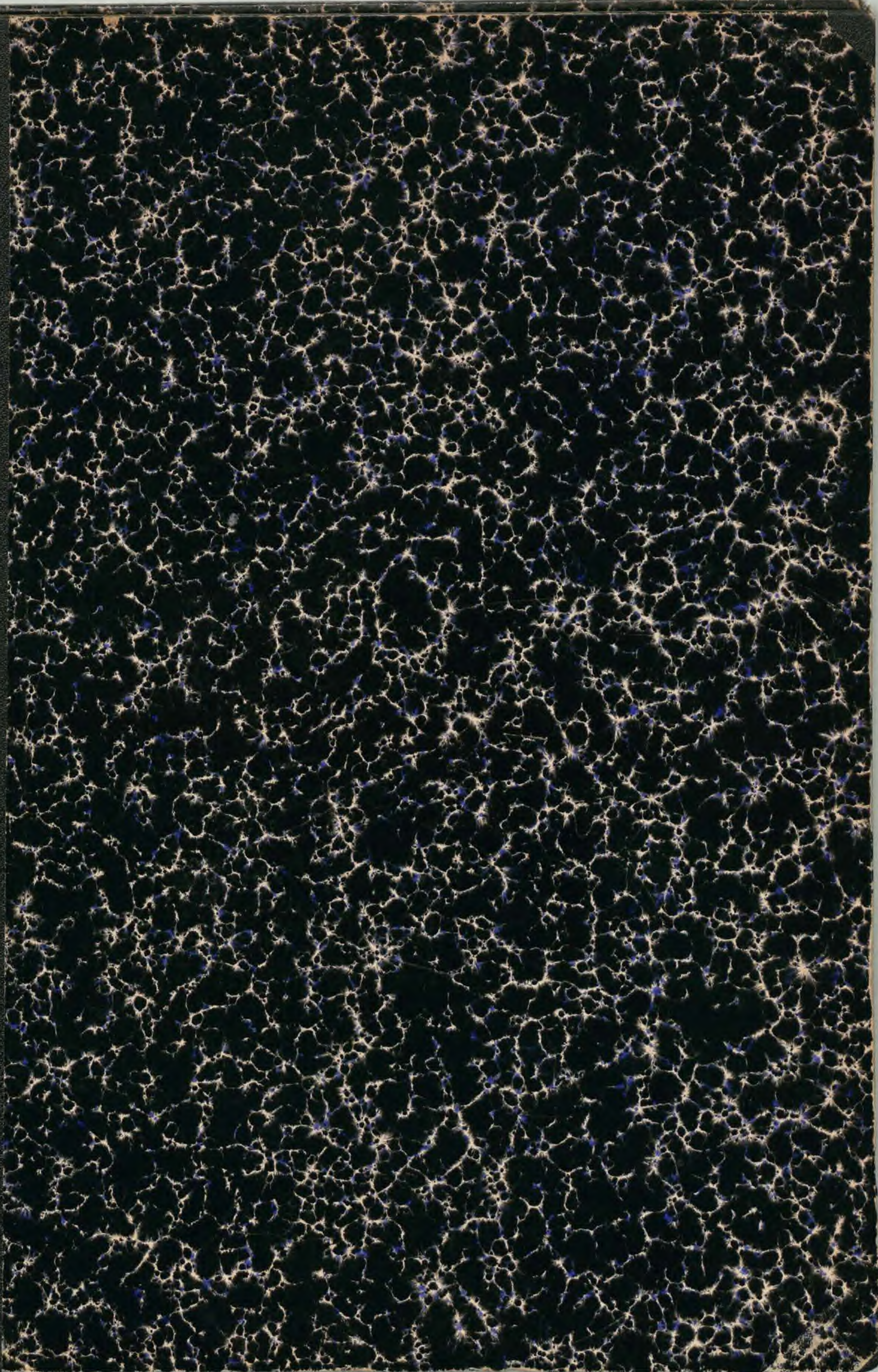


22
(Mus. Pr.)
6950

Frank.
Quatrième No. 2.
Partitur.



Mrs. R 2^o

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Kammermusik.

No.	Trios.	Mk.
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1644	— Op. 142. G-moll. Klavier, Violine, Cello. Partitur und Stimmen	3.—
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1564	Terschak, A., Op. 22. C-dur. Klavier, Flöte, Cello	5.—

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535a	— Liebeslied. Streichquartett. (Carl Schröder)	1.50
3010	— Behüt dich Gott. Streichquartett	1.50
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1650a	— Partitur	5.50
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680a	Schumann, R., Fröhlicher Landmann. Streichquartett (Carl Schröder)	1.50
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1666	— Op. 6. Zweites grosses Klavierquintett in A-dur. (Franz Liszt gewidmet.) Partitur und Stimmen	15.—
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1668	— Op. 28. Doppel-Streichquintett in D-moll	10.50
1079a	Händel, G. F., Oboeconcert. Oboe und Streichquintett. Partitur	2.—
1079b	— Stimmen	2.—
2145	Hermann, G., Op. 3. Octett in D-dur. (Herzog Ernst von Sachsen-Coburg-Gotha gewidmet.) Stimmen	10.50
1670	Hummel, J. N., Op. 74. Grosses Septett in D-moll. (Liszt) Stimmen	3.—
1670a	— Partitur	3.—
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1672	Mozart, W. A., Op. 108. Quintett für Clarinette, 2 Violinen, Alto und Cello	2.—
1673	— für Alto obl., 2 Violinen, Alto II und Cello. (Vieuxtemps)	2.—
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1675	— für Flöte, 2 Violinen, Alto und Cello. (Soussmann)	2.—
1676	— für Oboe, 2 Violinen, Alto und Cello. (Brod)	2.—
2309	Paganini, N., Bravour-Variationen über Themas aus Moses, für Violine und Streichquartett. (Mollenhauer). Stimmen	3.—
1677	Raff, J., Op. 107. Klavierquintett in A-moll. (König der Niederlande Wilhelm III. gewidmet.) Partitur und Stimmen	13.50
1679	Rubinstein, A., Op. 55. Quintett für Klavier, Flöte, Clarinette, Horn und Fagott in F-dur. Partitur und Stimmen	15.—
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1685	Spohr, L., Op. 130. Klavierquintett in D-moll. Partitur und Stimmen	10.—
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II. Sammlung.

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1908 — Op. 50. Romanze in F-dur. Pianoforte-Begleitung von J. Raff. Violin-Arrang. von H. Vieuxtemps	— 90
8836 Damrosch, L., Op. 10. Romanze	1.50
Krug, D., Op. 78. Le petit Répertoire populaire. — Volkerepertoire. Fantasien und Variationen im leichtesten Style.	
8556 No. 1. Carneval von Venedig	— 80
8560 „ 2. Weber's letzter Gedanke	— 80
8561 „ 3. Walzer eines Wahnsinnigen	— 80
8562 „ 4. Beethoven, Sehnsuchts-Walzer	— 80
8563 „ 5. An Alexis, von Himmel	— 80
8564 „ 6. An Adelheid, von Krebs	— 80
8565 „ 7. Die Heimath, von Krebs	— 80
8566 „ 8. Vater, ich rufe Dich! v. Himmel	— 80
8567 „ 9. Steh nur auf, Schweizerbue	— 80
8568 „ 10. Loreley, Transcription	— 80
8569 „ 11. Von m. Bergen muss ich scheiden	— 80
8571 „ 12. Marsellaise, Fantasie	— 80
8572 „ 13. Thüringer Volkslied	— 80
8573 „ 14. Letzte Rose, Kl. Fantasie	— 80
8574 „ 15. Wenn die Schwalben	— 80
8575 „ 16. Der Tyroler und sein Kind	— 80
8576 „ 17. Der Heimathstern	— 80
8577 „ 18. Champagner-Galopp, v. Lumby	— 80
8578 „ 19. Neue Annen-Polka, von Strauss	— 80
795 Paganini, N., Carneval von Venedig. Zehn Variationen mit Introduction im leichtesten Style von Samethini	1.—
796 — Bravour-Variationen aus Rossini's Moses. Auf der 4. Saite allein auszuführen. (Mollenhauer)	2.—
411a — Hexentanz-Variationen. Le Streghe. (Cernicchiaro)	1.—
802 Poznanski, J. P., (Elève de H. Vieuxtemps). Op. 1. Nocturne	1.—
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661 — Op. 6. Air militaire varié in D. (A Charles de Hoffmanns)	3.—
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801 „ 2	2.50
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— siehe auch Beethoven.	
808 Rode, P., Op. 10. Air varié. Rev. von Prume	— 60
2025a — Op. 16. Andante mit Variationen. (Neu rev. von Prof. Alb. Tottmann)	1.50

No.	Mk.
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8389b „ 2. Impromptu. (Contessa Franchi-Vernoy gewidmet)	1.50
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Rubinstein, Ant., Op. 11. Neun Charakterstücke:	
8832a No. 1. Drängen und Sehnen	Josef Joachim gewidmet 2.50
8833a „ 2. Abendstimmung, Notturmo	Neu revid. vom Componisten. 2.50
8834a „ 3. Geisterspuk, Scherzo	2.50
8835a „ 4. In Einsamkeit	Carl Schuberth gewidmet. 2.50
8836a „ 5. Durch Flur und Wald, Idylle	Arrang. von Hans Sitt. 2.50
8837a „ 6. Aus der Ritterzeit	2.50
8838a „ 7. Erotica	2.50
8839a „ 8. Flüchtige Gedanken	Jos. von Wasielewski gewidmet. 2.50
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3206 Scarlatti, Dom., Berühmte Pastorale. (M. Hauser)	1.25
900 Schuberth, Carl, Op. 8. Adieu. Grande Nocturne élégiaque	1.—
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902 — Op. 10. Vier Elegien: La mort d'une jeune femme; Crépuscule; Elégie russe; Poème d'amour	2.50
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3791 Sponholtz, A. H., Preislied: Es rauscht das rothe Laub zu meinen Füßen. Als Salonstück arrang. von L. de Saint-Lubin	1.50
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664 Thalberg, S., Op. 35 und Prume, Tremolo. Grand Nocturne concertant Vieuxtemps siehe Beethoven, Mozart. Vogel, Bernh., Op. 40. 2 Charakterstücke:	
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Für Violine und Orchester.

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Eigentum des Verlegers für alle Länder.
Alle Arrangements, sowie Aufführungsrecht vorbehalten.

J. Schuberth & Co., Leipzig.

QUATRIÈME

TRIO

concertant

pour

Piano, Violon et Violoncelle

composé et dédié à son ami

F. LISZT.

par

CÉSAR AUGUSTE FRANCK

de Liège.

op. 2.

Propriété des Éditeurs.

Schuberth & Comp: Hambourg et Leipsic.

Auftragsdruckerei vertrieben



Cesar Auguste Franck. Op.2.

Allegro. ($\text{♩} = 152.$)

VIOLON.

VOLONCELLO.

PIANO FORTE.

Allegro. (♩ = 152.)

A

Ped.

cresc.

с'єдн

f Ped.

8.

***P* Ped.**

cresc.

852

Più lento. (♩ = 88)

espres

dolce

f

Più lento. (♩ = 88)

dim.

p sostenuto.

dolce.

Più presto. (♩ = 152)

f

Più presto. (♩ = 152)

f

Più lento. (♩ = 88)

dim.

Più lento. (♩ = 88)

pp

Più presto. (♩ = 152)

con forza.

Più lento. (♩ = 88)

pp

Più presto. (♩ = 152)

con forza.

Più lento. (♩ = 88)

pp md.

Tempo 1º $\text{♩} = 152$

rall. pp *molto cresc.* *f* *cresc.*

Tempo 1º

rall. pp *p m.g.* *molto cresc.* *f* *cresc.*

p *sempre dim.*

p *sempre dim.*

Tempo 1º $\text{♩} = 152$

rall.

Tempo 1º

rall. *dolce.*

rall.

a Tempo.

mf *cresc.*

mf a Tempo. *cresc.* *dim.* *rall.*

a Tempo. *rall.*

p *cresc.* *rall.* *8*

p *cresc.* *dim rall molto.* *2*

p *cresc.* *dim rall molto.*

a Tempo. *dolce*

p a Tempo. *Ped.* *⊕* *Ped.* *⊕* *Ped.* *⊕* *Ped.* *⊕*

First system of musical notation. It consists of a vocal line (soprano and alto) and a piano accompaniment. The piano part features a complex, flowing melody in the right hand and a more rhythmic bass line. The tempo is marked *dolce.* (dolce).

Second system of musical notation. It continues the vocal and piano parts. The piano part has a section marked *pp* (pianissimo) and *rall.* (rallentando). The tempo then returns to *a Tempo.* The piano part ends with a section marked *m.d.* (moderato).

Third system of musical notation. It features a complex piano accompaniment with many sixteenth and thirty-second notes. The tempo is marked *p dolce.* (piano dolce) and *rall.* (rallentando). The piano part includes a section marked *p* (piano) and *rall.* (rallentando). The system ends with a section marked *p* (piano) and *rall.* (rallentando).

Fourth system of musical notation. It features a vocal line and a piano accompaniment. The piano part has a section marked *a Tempo.* (allegretto tempo). The system ends with a section marked *a Tempo.* (allegretto tempo). The piano part includes a section marked *Ped.* (pedal) and *a Tempo.* (allegretto tempo).

Pizz.

Pizz.

Arco.

sempre legato.

3

2

1

1

dim. rall. pp

1 2 1 4 1

a Tempo.
gravement.

a Tempo.
sotto voce.

4/6

p

segne.

cre - scen - do.

cre - scen - do. rit.

852

ff a Tempo.

*sempre legato.
a Tempo.*

ff

ff

852

p

p

f

f

f

852

This page of musical notation consists of eight systems of staves. The first system includes a vocal line (treble clef) and a piano accompaniment (grand staff). The vocal line features a melodic phrase with a crescendo marking. The piano accompaniment has a complex, rhythmic pattern. The second system continues the vocal line and piano accompaniment. The third system shows the vocal line with a crescendo marking and the piano accompaniment with a complex, rhythmic pattern. The fourth system shows the vocal line with a crescendo marking and the piano accompaniment with a complex, rhythmic pattern. The fifth system shows the vocal line with a crescendo marking and the piano accompaniment with a complex, rhythmic pattern. The sixth system shows the vocal line with a crescendo marking and the piano accompaniment with a complex, rhythmic pattern. The seventh system shows the vocal line with a crescendo marking and the piano accompaniment with a complex, rhythmic pattern. The eighth system shows the vocal line with a crescendo marking and the piano accompaniment with a complex, rhythmic pattern.

852

pp *rall.*

a Tempo.

avec la plus grande expression.

a Tempo.

avec la plus grande expression.

pp

molto cresc. e rit.

a Tempo.

a Tempo sempre legato.

molto cresc. e rit.

502

Detailed description: This page of a musical score, numbered 13, features a voice part and a piano accompaniment. The voice part begins with a melodic line in treble clef, marked *pp* and *rall.*, with a long note tied across measures. The piano accompaniment consists of two staves (treble and bass clef) with a complex, rhythmic pattern of sixteenth and thirty-second notes. The score includes several dynamic markings: *pp* (pianissimo) and *a Tempo.* (return to tempo). There are also expressive instructions: *avec la plus grande expression.* (with the greatest expression), *molto cresc. e rit.* (much crescendo and deceleration), and *a Tempo sempre legato.* (return to tempo, always legato). The key signature has two sharps (F# and C#), and the time signature is 2/4. The page number 502 is printed at the bottom center.

This musical score is for a voice and piano piece, spanning page 14. The score is written in G major (one sharp) and 2/4 time. It consists of six systems of staves. The first system shows the vocal melody and piano accompaniment. The second system includes the vocal line with the lyrics "cre" and the piano accompaniment. The third system includes the vocal line with the lyrics "scen" and "do," and the piano accompaniment. The fourth system includes the vocal line with the lyrics "dim." and the piano accompaniment. The fifth system includes the vocal line with the lyrics "scen" and "do," and the piano accompaniment. The sixth system includes the vocal line with the lyrics "dim." and the piano accompaniment. The piano part features a complex, rhythmic accompaniment with many chords and arpeggios. The vocal part is a single melodic line. The score is printed on a single page with a page number of 14 at the top left.

cre -

cre -

scen - do, dim.

scen - do, dim.

pp

852

This page contains four systems of handwritten musical notation, likely for piano accompaniment. Each system consists of a grand staff with a treble and bass clef. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first system shows a continuous melody in the bass clef with a steady accompaniment in the treble clef. The second system introduces a *pp* (pianissimo) dynamic marking in the bass clef. The third system continues the melodic line in the bass clef. The fourth system features a *pp* marking in the bass clef and a change in the treble clef notation, possibly indicating a new section or a change in texture. The page number 15 is located in the top right corner.

852

532

This page contains three systems of musical notation, each consisting of a treble staff and a bass staff. The first system begins with a treble staff containing four measures of whole notes, each marked with a triple bar line and a slur above it, and a dynamic marking of *pp*. The bass staff of the first system contains four measures of eighth notes, also marked with a dynamic of *pp*. The second system features a treble staff with four measures of whole notes, each marked with a triple bar line and a slur above it, and a dynamic marking of *pp*. The bass staff of the second system contains four measures of eighth notes, also marked with a dynamic of *pp*. The third system features a treble staff with four measures of whole notes, each marked with a triple bar line and a slur above it, and a dynamic marking of *pp*. The bass staff of the third system contains four measures of eighth notes, also marked with a dynamic of *pp*. The page is numbered 17 in the top right corner.

This musical score page contains several systems of staves. The first system includes a treble staff with a melodic line and a grand staff with piano accompaniment. The second system features a grand staff with piano accompaniment, marked *pp* and *cresc.*. The third system includes a treble staff with a melodic line, a grand staff with piano accompaniment marked *pp* and *cresc.*, and a single bass staff. The fourth system consists of a grand staff with piano accompaniment marked *pp*. The fifth system includes a grand staff with piano accompaniment marked *pp* and a single bass staff. The score is written in a key with one sharp (F#) and a 2/4 time signature.

8 *loco*

This system contains the first four measures of the piece. It features a vocal line with long, sustained notes and a piano accompaniment with a rhythmic eighth-note pattern. The key signature has two sharps (F# and C#), and the time signature is 4/4.

cre - - - - - *scen* - - - - -

cre - - - - - *scen* - - - - -

This system contains measures 5 through 8. The vocal line continues with the lyrics "cre" and "scen". The piano accompaniment features a triplet of eighth notes in measure 7. The key signature remains two sharps.

- - - - - *do.* - - - - -

- - - - - *do.* - - - - -

This system contains measures 9 through 12. The vocal line continues with the lyrics "do.". The piano accompaniment features a triplet of eighth notes in measure 10. The key signature remains two sharps.

dim.

loco.

dim.

ppp

poco

poco

a poco cre

scen

a poco cre

scen

Handwritten musical score on page 21, featuring vocal and piano parts. The score is written in G major (one sharp) and 4/4 time. The vocal part is in the top system, with lyrics "do." and "al". The piano accompaniment is in the bottom system, with lyrics "do." and "al". The piano part includes a variety of musical notations, including eighth notes, sixteenth notes, and chords, with dynamic markings such as *f* (forte) and *al* (all). The score is divided into measures by vertical bar lines, and the piano part is further divided into systems by horizontal lines. The handwriting is in ink on aged paper.

dim.

dim.

cresc. rit. *f* a Tempo.

cresc. rit. *f* a Tempo.

8..... loco.




First system of musical notation. It consists of two staves. The upper staff has a treble clef and a key signature of one flat (B-flat). The lower staff has a bass clef and a key signature of one flat (B-flat). The music features a series of eighth notes in the upper staff, with a dotted line and the word "loco." above them. The lower staff has a series of eighth notes, with a dotted line and the word "loco." above them. The system ends with a double bar line.



Second system of musical notation. It consists of two staves. The upper staff has a treble clef and a key signature of one flat (B-flat). The lower staff has a bass clef and a key signature of one flat (B-flat). The music features a series of eighth notes in the upper staff, with a dotted line and the word "loco." above them. The lower staff has a series of eighth notes, with a dotted line and the word "loco." above them. The system ends with a double bar line.



Third system of musical notation. It consists of two staves. The upper staff has a treble clef and a key signature of one flat (B-flat). The lower staff has a bass clef and a key signature of one flat (B-flat). The music features a series of eighth notes in the upper staff, with a dotted line and the word "loco." above them. The lower staff has a series of eighth notes, with a dotted line and the word "loco." above them. The system ends with a double bar line.



Fourth system of musical notation. It consists of two staves. The upper staff has a treble clef and a key signature of one flat (B-flat). The lower staff has a bass clef and a key signature of one flat (B-flat). The music features a series of eighth notes in the upper staff, with a dotted line and the word "loco." above them. The lower staff has a series of eighth notes, with a dotted line and the word "loco." above them. The system ends with a double bar line.

552

The first system of musical notation consists of four staves. The top two staves are for vocal parts, and the bottom two are for piano accompaniment. The music is in 2/4 time and features a key signature of one sharp (F#). The piano part includes arpeggiated chords and melodic lines.

coll'8

The second system continues the musical piece, marked with a repeat sign and a first ending bracket. It contains four staves with vocal and piano parts.

coll'8

The third system continues the musical piece, marked with a repeat sign and a first ending bracket. It contains four staves with vocal and piano parts. A "rit." (ritardando) marking is present in the piano part.

coll'8

W a Tempo.

The fourth system continues the musical piece, marked with a repeat sign and a first ending bracket. It contains four staves with vocal and piano parts. The tempo marking "W a Tempo." is present.

0045557

26

852

452

This page of musical notation, numbered 28, contains a piano accompaniment and a vocal line. The music is written in 3/4 time and D major, indicated by two sharps (F# and C#) in the key signature. The piano part is divided into two systems, each with a right-hand staff (treble clef) and a left-hand staff (bass clef). The right hand plays a continuous eighth-note pattern, while the left hand provides harmonic support with sustained chords and occasional moving lines. The vocal line is represented by a single staff at the top, featuring a melody with various ornaments, including grace notes and slurs. The piece concludes with a final cadence marked "Fin." in the lower right corner.

This page of musical notation consists of several systems of staves, likely for a piano and voice or two pianos. The notation includes various musical symbols such as notes, rests, and dynamic markings.

The first system (top) features a vocal line and a piano accompaniment. The vocal line is marked *a Tempo.* and the piano accompaniment is marked *a Tempo.* The second system continues the vocal line and piano accompaniment, with the vocal line marked *segue.* The third system features a vocal line and a piano accompaniment, with the vocal line marked *rit.* and the piano accompaniment marked *rit.* The fourth system features a vocal line and a piano accompaniment, with the vocal line marked *a Tempo.* and the piano accompaniment marked *pp a Tempo.* The fifth system features a vocal line and a piano accompaniment, with the vocal line marked *molto.*

The notation is written in a style typical of 19th-century musical manuscripts, with a focus on clear notation and dynamic markings.

30

f

f

f

f

f

p legato.

loco.

852

The first system of musical notation, measures 1-4, features a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of two sharps (F# and C#). It contains a melodic line with some grace notes. The piano accompaniment is in bass clef, featuring a steady eighth-note pattern in the left hand and chords in the right hand.

The second system of musical notation, measures 5-8, continues the vocal and piano parts. The piano part includes a dynamic marking of *mf* (mezzo-forte) at the beginning of measure 5. The vocal line continues with a melodic phrase.

The third system of musical notation, measures 9-12, includes performance instructions. The vocal line has a *p legato* marking above measure 10. The piano part has a *loco* marking above measure 10 and a *p legato* marking below measure 10. The piano part features complex fingering numbers (1, 2, 3, 4, 5) for the right hand.

The fourth system of musical notation, measures 13-16, continues the musical piece. The piano part features complex fingering numbers (1, 2, 3, 4, 5) for the right hand. The vocal line continues with a melodic phrase.

This page of musical notation consists of eight systems of staves, each containing a grand staff (treble and bass clefs) and a piano part (treble and bass clefs). The notation includes various musical symbols such as notes, rests, and dynamic markings. The key signature is D major (two sharps). The tempo is marked 'Allegro' (Alf) at the beginning. The dynamics include 'p' (piano), 'f' (forte), and 'pp' (pianissimo). The piece concludes with a 'Pizz.' (pizzicato) marking. The page number 852 is printed at the bottom center.

Alf

p

p

p

Pizz.

Pizz.

pp

852

Arco.
p

m.d.

Arco.
p

m.g.

Pizz.

dim. *e* *poco rall.*

p Arco.

dim *e* *poco rall.*

pp *a Tempo.*

pp *a Tempo.*

f

8

p

8

loco.

molto cresc.

molto cresc.

cresc.

8

1000

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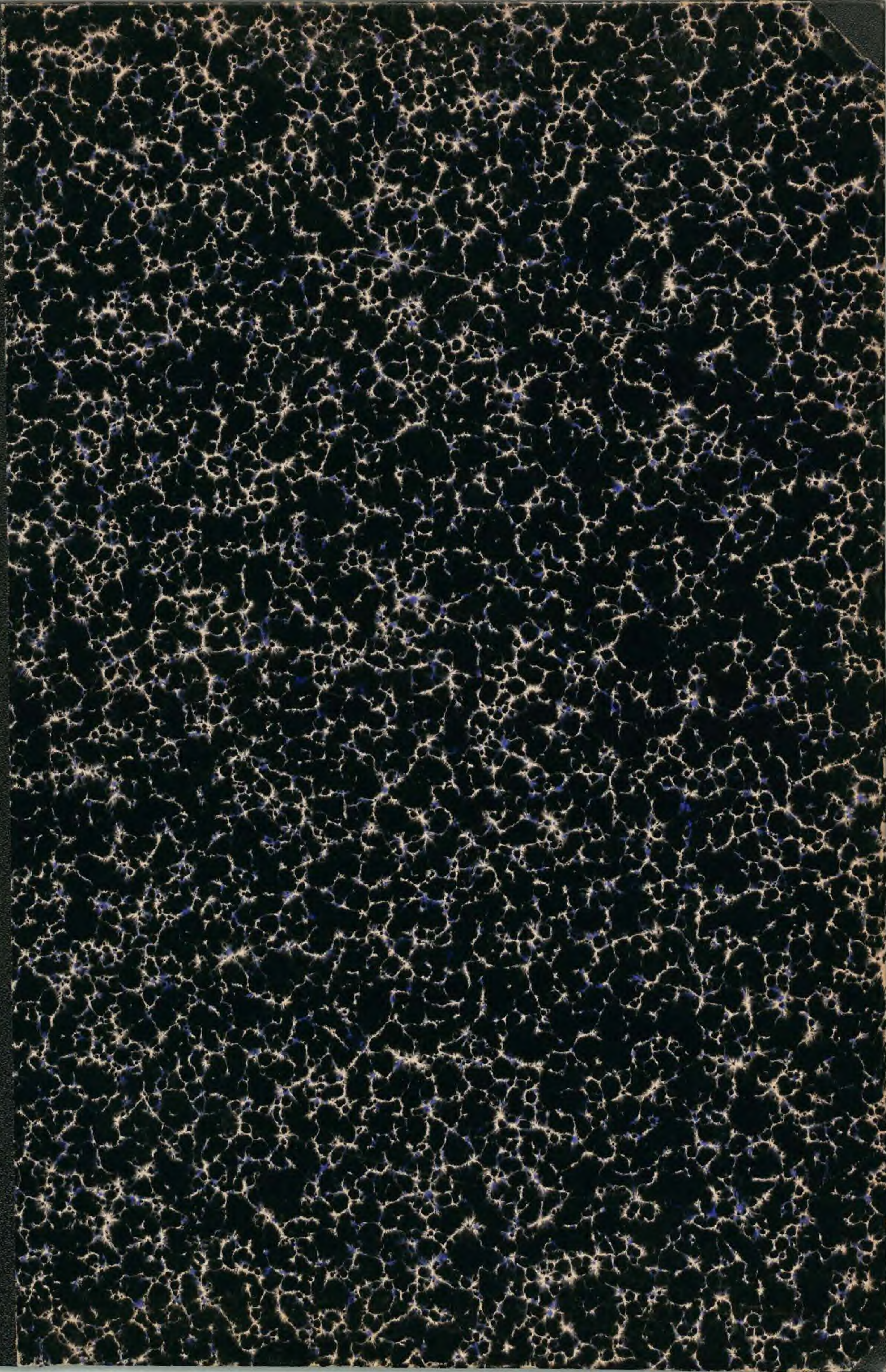
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(Mus. Pr.)
6950

Grand
Quatrième Viol
Op. 2.
Violino.



Mrs. Pz^v
6950

Frank

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January 15, 1891

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Mus. Pr 2^o
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QUATRIÈME TRIO.

VIOLINO.

Cesar, Auguste, Franck, Op. 2.

Allegro. (♩=152)

Violino part, measures 1-21. The music is in G major, 3/4 time. It begins with a piano (*p*) dynamic and a crescendo (*cresc.*) marking. The tempo is marked **Allegro.** (♩=152). The melody is characterized by eighth and sixteenth notes, with some triplet figures. The dynamics range from *p* to *f* (forte).

Più lento. (♩=88)

Più lento. (♩=88)

Violino part, measures 22-31. The tempo changes to **Più lento.** (♩=88). The music is marked *f* (forte) at the beginning and *dim.* (diminuendo) towards the end. The melody continues with similar rhythmic patterns.

Più presto. (♩=152)

Più presto. (♩=152)

Tempo 1^o (♩=152)

Violino part, measures 32-41. The tempo changes to **Più presto.** (♩=152) and then to **Tempo 1^o** (♩=152). The music is marked *pp* (pianissimo) and *con forza* (with force). The dynamics range from *pp* to *f* (forte).

Più lento. (♩=88) *rall. pp*

Pianof. 1

Tempo 1^o (♩=152)

Violino part, measures 42-51. The tempo changes to **Più lento.** (♩=88) and then to **Tempo 1^o** (♩=152). The music is marked *ff* (fortissimo) and *cresc.* (crescendo). The dynamics range from *ff* to *p* (piano).

Viol. a Tempo.

Violino part, measures 52-61. The tempo changes to **Viol. a Tempo.** The music is marked *rall.* (rallentando) and *mf* (mezzo-forte). The dynamics range from *rall.* to *mf*.

cresc.

dim.

Pianof.

Violino part, measures 62-71. The music is marked *cresc.* (crescendo) and *dim.* (diminuendo). The dynamics range from *cresc.* to *dim.*.

49/2



VIOLINO.

Violino musical score page 2. The page contains ten staves of music in G major (one sharp). The first staff is a single line with measures 1-8, marked *cresc.*, *rall.*, and *dim.*. The second staff is labeled *Viol.* and contains measures 9-12, marked *p a Tempo.*, *cresc.*, *dim.*, and *rall.*. The third staff is labeled *V. Cello, dolce.* and contains measures 13-16, marked *molto.* and *a Tempo.*. The fourth staff is labeled *Pianof.* and contains measures 17-20, marked *p*, *p molto cresc.*, *dim.*, and *a Tempo.*. The fifth staff contains measures 21-24, marked *rall.* and *a Tempo.*. The sixth staff is labeled *Viol.* and contains measures 25-28, marked *p dolce.* and *rall.*. The seventh staff contains measures 29-32, marked *a Tempo.*. The eighth staff contains measures 33-36. The ninth staff contains measures 37-40. The tenth staff contains measures 41-44, marked *cresc.*.

VIOLINO.

3

pp dim e rall. *I. Cello.* *a Tempo.*

4 5 6 7 8 10 12 13

14 15 16 18 20 22 24 *Viol* *a Tempo*

cre scen do rit

p ff

ff cresc.

ff dim. *avec la plus* *pp rall.* *a Tempo.*

grande expression.

pp

a Tempo. *p*

molto cresc e rit.

I. Cello. *dim.* *cresc.*

VIOLINO.

Violino musical score for measures 3-14 and 15-24. The score is written for a single violin, with measures 3-14 on the first system and measures 15-24 on the second system. The key signature is one sharp (F#) and the time signature is 4/4. The score includes various musical notations such as notes, rests, and dynamic markings.

Measures 3-14: The first system contains measures 3 through 14. Measures 3-8 are marked with a *pp* (pianissimo) dynamic. Measures 9-14 are marked with a *cresc.* (crescendo) dynamic. The notation includes eighth notes, quarter notes, and half notes, with some measures containing triplets.

Measures 15-24: The second system contains measures 15 through 24. Measures 15-16 are marked with a *pp* dynamic. Measures 17-18 are marked with a *cresc.* dynamic. Measures 19-20 are marked with a *pp* dynamic. Measures 21-22 are marked with a *cresc.* dynamic. Measures 23-24 are marked with a *pp* dynamic. The notation includes eighth notes, quarter notes, and half notes, with some measures containing triplets.

Measures 25-34: The third system contains measures 25 through 34. Measures 25-26 are marked with a *pp* dynamic. Measures 27-28 are marked with a *cresc.* dynamic. Measures 29-30 are marked with a *pp* dynamic. Measures 31-32 are marked with a *cresc.* dynamic. Measures 33-34 are marked with a *pp* dynamic. The notation includes eighth notes, quarter notes, and half notes, with some measures containing triplets.

Measures 35-44: The fourth system contains measures 35 through 44. Measures 35-36 are marked with a *pp* dynamic. Measures 37-38 are marked with a *cresc.* dynamic. Measures 39-40 are marked with a *pp* dynamic. Measures 41-42 are marked with a *cresc.* dynamic. Measures 43-44 are marked with a *pp* dynamic. The notation includes eighth notes, quarter notes, and half notes, with some measures containing triplets.

Measures 45-54: The fifth system contains measures 45 through 54. Measures 45-46 are marked with a *pp* dynamic. Measures 47-48 are marked with a *cresc.* dynamic. Measures 49-50 are marked with a *pp* dynamic. Measures 51-52 are marked with a *cresc.* dynamic. Measures 53-54 are marked with a *pp* dynamic. The notation includes eighth notes, quarter notes, and half notes, with some measures containing triplets.

Measures 55-64: The sixth system contains measures 55 through 64. Measures 55-56 are marked with a *pp* dynamic. Measures 57-58 are marked with a *cresc.* dynamic. Measures 59-60 are marked with a *pp* dynamic. Measures 61-62 are marked with a *cresc.* dynamic. Measures 63-64 are marked with a *pp* dynamic. The notation includes eighth notes, quarter notes, and half notes, with some measures containing triplets.

Measures 65-74: The seventh system contains measures 65 through 74. Measures 65-66 are marked with a *pp* dynamic. Measures 67-68 are marked with a *cresc.* dynamic. Measures 69-70 are marked with a *pp* dynamic. Measures 71-72 are marked with a *cresc.* dynamic. Measures 73-74 are marked with a *pp* dynamic. The notation includes eighth notes, quarter notes, and half notes, with some measures containing triplets.

Measures 75-84: The eighth system contains measures 75 through 84. Measures 75-76 are marked with a *pp* dynamic. Measures 77-78 are marked with a *cresc.* dynamic. Measures 79-80 are marked with a *pp* dynamic. Measures 81-82 are marked with a *cresc.* dynamic. Measures 83-84 are marked with a *pp* dynamic. The notation includes eighth notes, quarter notes, and half notes, with some measures containing triplets.

Measures 85-94: The ninth system contains measures 85 through 94. Measures 85-86 are marked with a *pp* dynamic. Measures 87-88 are marked with a *cresc.* dynamic. Measures 89-90 are marked with a *pp* dynamic. Measures 91-92 are marked with a *cresc.* dynamic. Measures 93-94 are marked with a *pp* dynamic. The notation includes eighth notes, quarter notes, and half notes, with some measures containing triplets.

Measures 95-104: The tenth system contains measures 95 through 104. Measures 95-96 are marked with a *pp* dynamic. Measures 97-98 are marked with a *cresc.* dynamic. Measures 99-100 are marked with a *pp* dynamic. Measures 101-102 are marked with a *cresc.* dynamic. Measures 103-104 are marked with a *pp* dynamic. The notation includes eighth notes, quarter notes, and half notes, with some measures containing triplets.

VIOLINO.

Violino musical score page 5. The score consists of nine staves of music. The first four staves are in treble clef, and the last five are in bass clef. The key signature is one sharp (F#). The score includes various musical notations such as slurs, ties, and dynamic markings. The fifth staff is marked 'a Tempo' and 'ff'. The sixth staff is marked 'Pizz.' and 'dim.'. The seventh staff is marked 'Arco.' and 'pp'. The eighth staff is marked 'Pizz.' and 'pp'. The ninth staff is marked 'Viol Arco.' and 'pp'. The score ends with a double bar line and a fermata.

dim.

cresc - e - rit.

a Tempo

ff

1 Pizz. 1 dim.

2 Arco. 1 Pizz. *pp*

p *p* *f*

3 4 5 6 7 8 9 10 11

12 13 14 15 16 17 Viol Arco. 1 1 *pp*

852
 Hier ist die A Saite ^{hinguf} wieder zurück zu stimmen nach G. H.

VIOLINO.

segue.

cresc. poco - a - poco cre - scen - do, sempre

più cre - - - - - scen - - - - - do, cresc.

1^a Corde, 4^a Corde, 3^a Corde, 3^a Corde.

al 3^a Corde, 3^a Corde, 3^a Corde, 3^a Corde, 3^a Corde, *rit.* *aTempo.* *ff* 2^a Corde.

1^a Corde, 2^a Corde.

1 2 3 4 5 6 7 8 9

10 11 12 *ff pp*

rit. *aTempo.*

rit.

redescendes la seconde corde au la.

Pianof. 1 2 3 4

aTempo. *molto rit.*

5 6 *Viol.* *f* *ff*

⌀ Hier ist die A Saite wieder zurück zu stimmen nach A.

VIOLINO.

7

legato.
p

ff

legato.
p

ff

1 *Pizz.*
p

Arco.
4
p
dim

e poco. *rall.* *pp* *Tempo.* *1* *ff* *1*

malto cresc. *ff*

FINE.





(Mus. Pr.)

6950

Grande.
Quatrième Trio.
Violoncello. Op. 2.

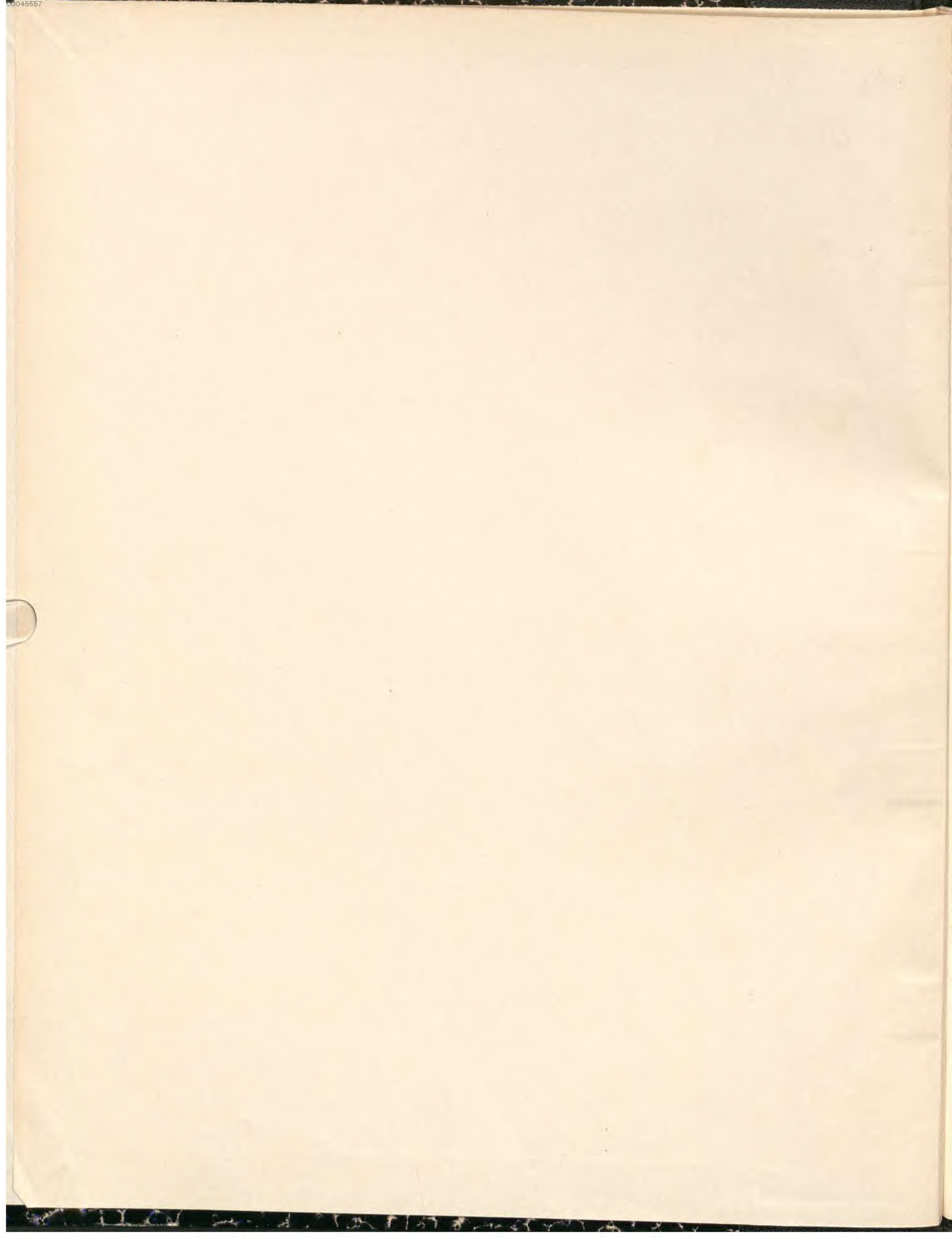
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Frank

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Mus. P. 2°

6950

1

QUATRIÈME TRIO.

VOLONCELLO.

Cesar. Auguste. Franck. Op. 2.

Allegro. (♩=152)

p *cresc.* *p* *cresc.* *f* *Pianof.* 1 2 3

Più lento. (♩=88)

1. Cello.

espres. *f*

Più lento. (♩=88)

2. Corde.

f *dim.* *con forza.* *f*

Più presto. (♩=152)

Tempo 1° (♩=152)

pp *Più lento. (♩=88) rall. pp* *p* *molto cresc.* *f*

Pianof.

V. Cello.

cresc. *sempre dim.*

4917



VIOLONCELLO.

Tempo 1! ($\text{♩} = 152$)
Pianof.

V. Cello.
a Tempo.
rall.
mi

cresc. *dim.* *rall.*

Pianof.
a Tempo. *rall.*

V. Cello.
p a Tempo. *cresc.* *dim.*

dolce.
rall. molto. *a Tempo.*

p *p* *molto. cresc.* *dim.*

Pianof
1 *2* *3* *4* *5* *6* *rall.* *7*

V. Cello.
a Tempo.
p *rall.*

Viol. *1* *2* *3* *4* *5* *6* *V. Cello.* *Pizz.*
a Tempo. *p*

VIOLONCELLO.

2

6 Pizz. Arco. *p*

cresc. *f* Viol. 1 *dim.* 2 *rall.*

cello. gravement. *p* *a Tempo.*

p *cresc.*

rit. *a Tempo.* *p*

p

cresc.

dim.

pp Viol. 1 2 3 4 5 6 *rall.* *a Tempo.*

VIOLONCELLO.

V. Cello. avec la plus grande expression.

7 8 9 10 11 12

pp *molto cresc.*

V. Cello.

p a Tempo. *cresc.*

dim. *pp*

pp *cresc.* *pp*

Viol.

cresc. 8 9 10 11 12 13 14 15 16

V. Cello. cresc.

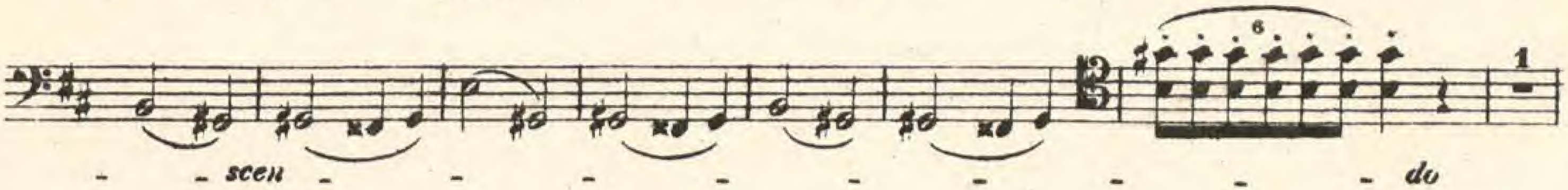
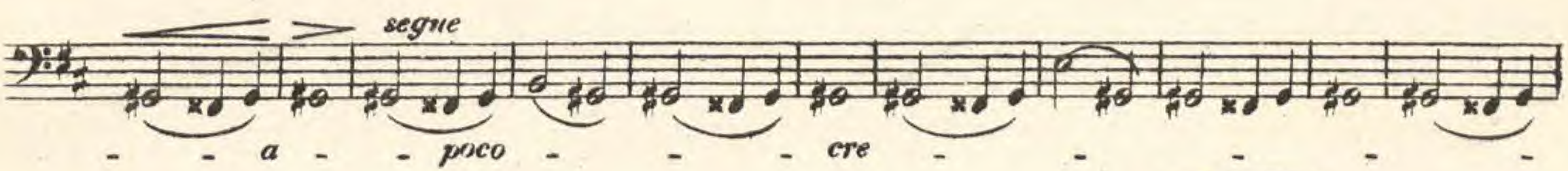
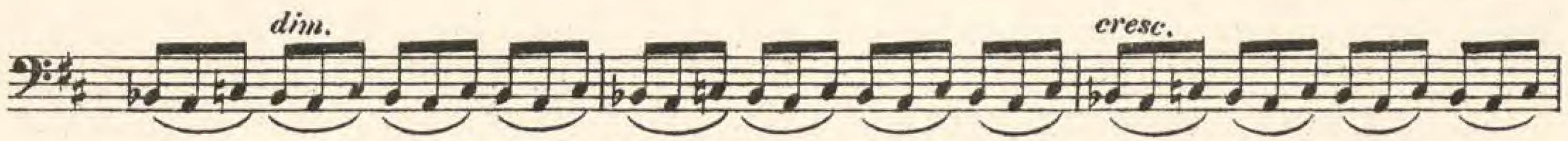
pp *pp* *cre -*

scen do. *dim.* *pp*

1 2 3 *poco a poco cre - scen - do.* 4 5 6 7 8 9 10 11 *f*

ff

VIOLONCELLO.



VIOLONCELLO.

Violoncello musical score page 6. The score is written in 3/4 time and consists of ten staves. The key signature is one sharp (F#). The score includes various musical notations such as slurs, ties, and dynamic markings.

Staff 1: *rit.*

Staff 2: *a Tempo.*

Staff 3: *ff pp*

Staff 4: *molto cresc.*

Staff 5: *rit.* *a Tempo.*

Staff 6: *Pianof.* *a Tempo.*

Staff 7: *f* *ff*

Staff 8: *legato.* *p*

VOLONCELLO.

7

Violoncello musical score page 7. The page contains ten staves of music in bass clef with a key signature of two sharps (F# and C#). The music features various dynamics and articulations:

- Staff 1: *ff* (fortissimo)
- Staff 2: *p legato.* (piano, legato)
- Staff 3: *ff* (fortissimo)
- Staff 4: *p* (piano)
- Staff 5: *Pizz.* (pizzicato)
- Staff 6: *Arco.* (arco), *p* (piano)
- Staff 7: *1 Pizz.* (pizzicato), *Arco.* (arco), *p dim* (piano, diminuendo), *e poco* (e poco), *rall.* (rallentando), *pp* (pianissimo)
- Staff 8: *ff* (fortissimo)
- Staff 9: *ff* (fortissimo)
- Staff 10: *ff* (fortissimo)



